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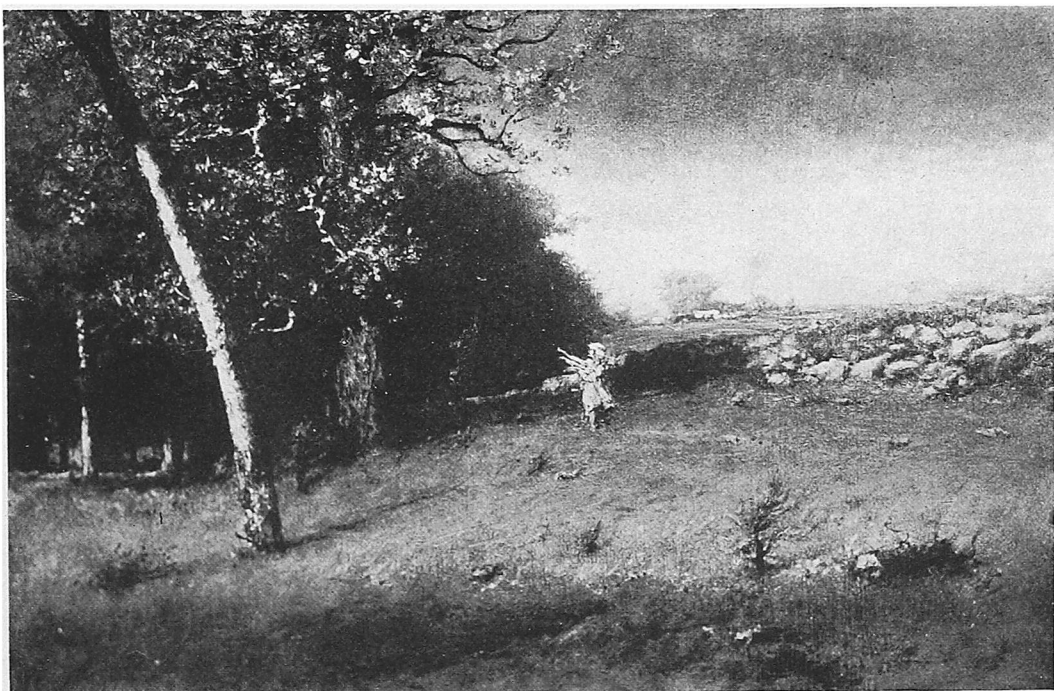
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"FAGGOT GATHERERS"
By George Inness

—Courtesy George H. Ainslie

Paintings by American Artists

By JAMES WILLIAM PATTISON

DURING the summer there was a collection of fifty-three canvases, painted by Americans, on view at the galleries of M. Knoedler & Company, 556 Fifth Avenue, New York City. These represented forty-six artists, whose names have become familiar to us and whose works hold a high rank in the estimation of picture buyers.

This remarkable event is worthy of consideration because it is but a short time since this noted house handled extensively American pictures. How things have changed! In this same exclusive establishment are hung the works of these forty-six artists of America, such as Reid, Miner, Brush, La Farge, Tryon, Inness, Hassam, Ranger, Coffin, Murphy, Tanner, Martin, Metcalf, Wyant and many others.

The reason for this American display is easily discoverable. It is but a very short time since American pictures had any standing in the world at large, and the prices paid for them in the home market were small. There was not sufficient margin to make it worth while for a wealthy dealer to bestow his valuable time and costly space to them. Note the change: Things have prospered with the American artist. They are now widely recognized and have made good in European art marts. Dealers of high rank are now willing to treat this art handsomely.

The house of Knoedler is one of long standing, in the highest rank. To be recognized there is to be in the aristocratic circle. Away back in the Civil War times, the establishment of Goupil occupied an



"AUTUMN, TENAFLY, NEW JERSEY"
By George Inness

—Courtesy Macbeth Galleries



"TWILIGHT"
By George Inness

—Courtesy George H. Ainslie

important corner on Broadway, and next to it the great dry goods merchant, A. T. Stewart, built the first section of his enormous establishment. Stewart's efforts to buy up the Goupil lease came to nothing. The art firm held on and made a bad corner for the Stewart building, however good it may have been to the picture business. We will explain directly the connection between the name Goupil with the name Knoedler. This was the American branch of the house of Goupil, the mother establishment in Paris, which was one of the important centers of art. This firm had as headquarters a very large building in the Rue Chaptal, besides a very handsome branch establishment close by the Grand Opera, in the aristocratic center of Paris.

But Time got in his work; there came

Death and changes in the Paris house, and a new name was posted over the old sign, in New York; reading "Knoedler, Successor," and still the big dry goods store reached out as if to embrace the art house, and frowned threateningly over its head. The ancient order of things being thus disarranged, the business was divided into parts both in Paris and New York.

But the business of Knoedler & Company prospered greatly. The house in a new location, became one of the most reliable, honorable and popular in New York City. Inasmuch as the original house of Goupil bought and sold only the best art, its traditions fixed the high standard of Knoedler's. One can get an idea of the standard maintained by noting that the great artist, Gérôme, in his early life made



"PASSING SHADOWS"
By A. H. Wyant

—Courtesy Macbeth Galleries



"OLD MILL NEAR RIVERHEAD"
By George Inness

—Courtesy George H. Ainslie

a contract with Goupil, so that every scrap of canvas the artist painted on became the property of the great dealer; and, to make things more secure, and agreeable, the artist (Gérôme) married a Goupil daughter. At the moment we tell of the artist's works sold very readily at superb prices. But the sales house had to keep up the pace. All works, not at once disposed of, went to the vaults, where they are still waiting for the turn in the tide which shall again bring public taste and high prices Gérôme-ward. So these canvases are guarded, taken out and inspected regularly, and cleaned. Expert handlers wipe their tears away and brighten their faces. There is but little doubt that they will, in the course of time, again come out into the sunshine of prosperity. We may or may not love Gérôme's painting but there is not a shadow of doubt of its extremely high rank.

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Passing up the Fifth Avenue a little

way, making hasty calls, we find John Levy who keeps many pictures by well known artists. There was a charming picture by D. Ridgway Knight, "Rural Courtship," which those who are familiar with the artist's work can easily imagine with its figures and flowers and landscape background; the Dutch painter, Jacob Marris' "Returning Home," and some fine Inness', among them "Durham, Conn." Perhaps most attractive of all is Fritz Thaulow's "Bridge at Beaulieu," a canvas three feet in length. Thaulow's pictures are always very sincere and picturesque. Here we have a dark river in the midst of snow, a dignified old stone bridge with arches, leading to a little village on the opposite shore. The principal object balancing the bridge is an old fashioned red house and, nearby, are grey houses against the distant woods. Between these, a flight of snow-laden steps leads down to the water. All things are snow-laden, even the branch of the tree

breaking up the monotony of the red house, all outlined and defined by the new fallen snow. The feeling of silent winter morning is well suggested by the little column of undisturbed smoke rising from one of the chimneys. We do not often meet with so picturesque a spot and so much indication of a winter morning. Of course the stone work of the old bridge and the variously tinted buildings furnish an opportunity for artistic work. The picture is owned by the late H. Victor Newcomb's estate.

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Wishing that we had abundant time to examine all of Mr. Levy's pictures we hasten on to present our compliments to Mr. George H. Ainslie. Here we were fortunate in securing several photographs of George Inness' landscapes. Three of these are from Inness' later poetical period.

"Twilight," a canvas, forty-five inches long, full of beautiful poetically rendered tree forms, and a mysterious brook over which a rude log has been thrown as a sort of foot bridge, where a woman is crossing. The beauty of the handling and the brilliancy of the entire effect is decidedly capable of creating enthusiasm. Much the same in character but perhaps more mysterious still is "Old Mill Near Riverhead, L. I." Of course where there is a mill there will be water, and, in this case, it is very simply treated occupying the lower part of the picture. A scattered mass of picturesque trees stands up against a quiet cloudy sky and it is all beautifully suggestive and well drawn but with little detail. "Montclair," about four feet long, is another of the simple pastoral country, with fine large trees, and here again the handling is loose and free, but in no way materialistic, just a



"THE CURIOSITY SHOP"
By Ettore Simonetti

—Courtesy Richard Dudensing & Son



*"FISHERMAN AND DAUGHTER" —Courtesy Macbeth Galleries
By Charles W. Hawthorne*

floating openwork mass against a very undefined sky, but all things float mysteriously in this picture. A fourth Inness called "Faggot Gatherers," about a foot and a half long, and the forms of magnificent oaks, and an old stone fence, are pretty distinctly brought out. A little girl, who evidently lives in the farmhouse over yonder, is roaming about in the tenderly painted grass to gather faggots. It is an exceptionally fine piece of landscape painting and, while the forms are well defined, there is still much mystery.

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Of course, it was impossible to pass this way without looking in at Macbeth's place, because he was one of the first to make a business of selling American artists' works exclusively, at a time when these Fifth Avenue dealers confined their business to

European productions. Here it was possible to secure a number of photographs of delightful American pictures. Inness and Wyant were much in evidence the examples being admirable representations of good periods. One of the George Inness' shows us a magnificent group of trees, oak and other, with a heavy shadow thrown across the foreground and sparkling sunshine catching on many forms through the middle of the picture. The title is "Autumn, Tenafly, N. J."

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A picture very similar to the last one, of a shadowy meadow, group of dark trees, an atmospheric sky, called "Passing Shadows," is by Wyant, and also "Passing Clouds" by the same artist, a very large canvas. It has a magnificent collection of cumulous clouds boldly rounded

but not too much detailed, as they float over a simple grassy meadow. While Wyant's pictures are differently handled and colored from Inness' in the photograph they look very much alike.

Here also Charles W. Hawthorne shows his life sized figures of "Fisherman and Daughter." The faces of these figures are well known to us as the artist has used, as models, the Portuguese fisherman of Cape Cod. There is certainly great character in these faces and the poses are all dignified and impressive. The man, in sou'wester and waterproof coat, holds a cod fish in his left hand, while his daughter in a light dress carries a big plate with fish against her hip. There is a strange admixture of dignity and naturalness in the group; as to lines, it is classical; as to treatment, entirely naturalistic.



JOHN WILMOT, EARL OF ROCHESTER
By Sir Peter Lely

—Courtesy Louis Ralston
—Painted in 1669



MURAL DECORATION
By Frank Dana Marsh

—Courtesy Carroll Art Galleries

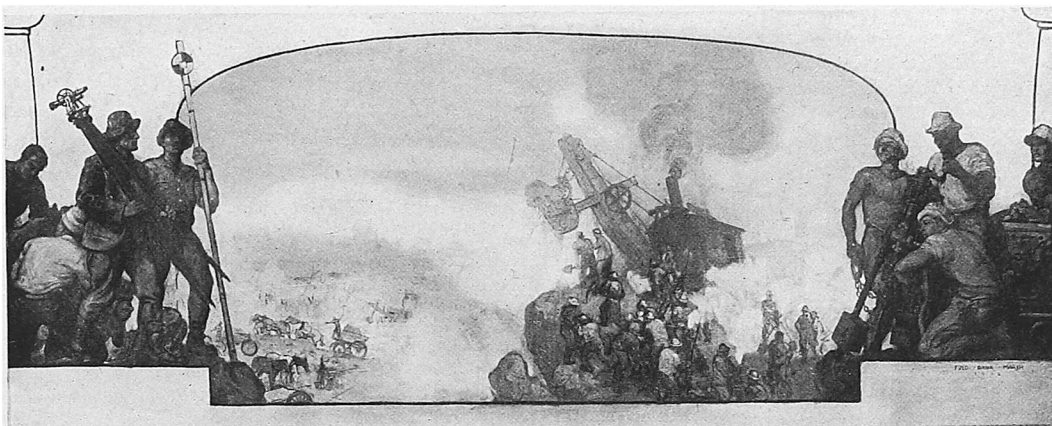
Louis Ralston has recently sold a beautiful example of Sir Peter Lely's painting to a Boston lady, who does not wish her name used. It is an exquisitely painted portrait of John Wilmot, Earl of Rochester. Lely may or may not have been a great artist, but he brought with him from study in the Netherlands a beautiful technique. If handsome men in these days could wear long curly hair, lace jabots, silken coats and spend their time cultivating the beauty of their hands, we might really be proud of them, although this noble subject does not look as if he could invent a locomotive, he might draw a dangerous sword; whatever else, he makes a beautiful picture.

At Richard Dudensing and Son, 6 East 41st Street, we found something not quite in the feeling of recent art but beautifully

painted all the same. It is called "The Curiosity Shop," by Simonetti. While the picture is slightly overwrought in detail, the dealer in curiosities stands in good attitude holding up a costly vase which is to be admired by a noble old gentleman and his daughters. The scene is in a courtyard in Cairo.

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The Carroll Galleries have not been long open, but Miss Bryant, who manages them, is very interested in decorative work, which is exemplified by a series of mural paintings by Fred Dana Marsh. Marsh is well known as a painter of fine groups of iron workers constructing a sky scraper. Of the same nature is his mural decoration showing, in the center, between two groups of strong, active men, the excavations made for build-



PENNSYLVANIA RAILROAD EXCAVATION
Mural Decoration by Frank Dana Marsh

—Courtesy Carroll Art Galleries

ing the new Pennsylvania Railroad station. These are forceful paintings and the rude workmen are grouped like classical statues, although their dress is that of the twentieth century. A third panel is purely allegorical with figures dressed in Greek draperies. Marsh has struck a very original note with these pictures of iron workers, and made noble wall pictures of these very uncompromising subjects.

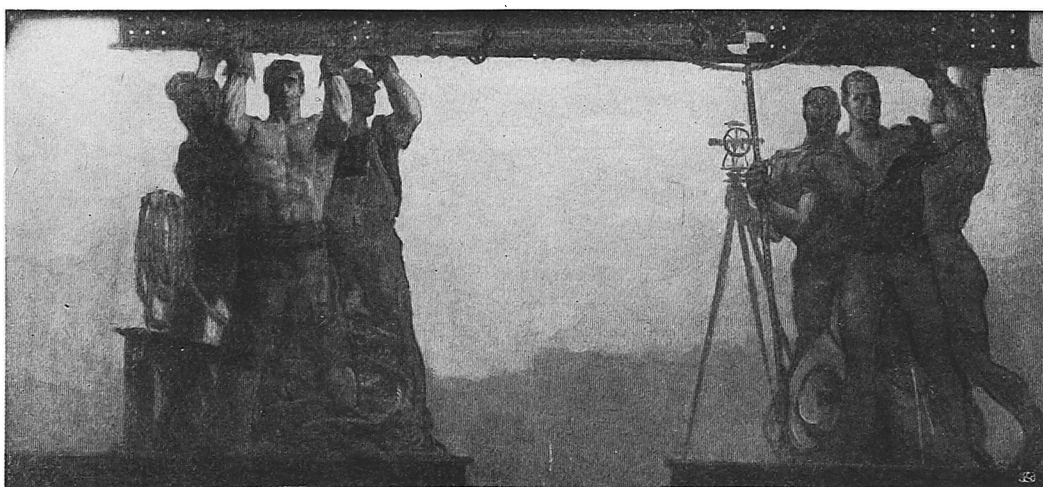
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A very attractive place on Twenty-eighth Street is managed by George Busse, where

a specialty is made of prints and etchings. This is one of the houses promoting this sort of art and they have succeeded wonderfully in attracting picture lovers, and this is good, because there are large numbers of people who could not buy oil paintings but can beautify their homes with attractive prints.

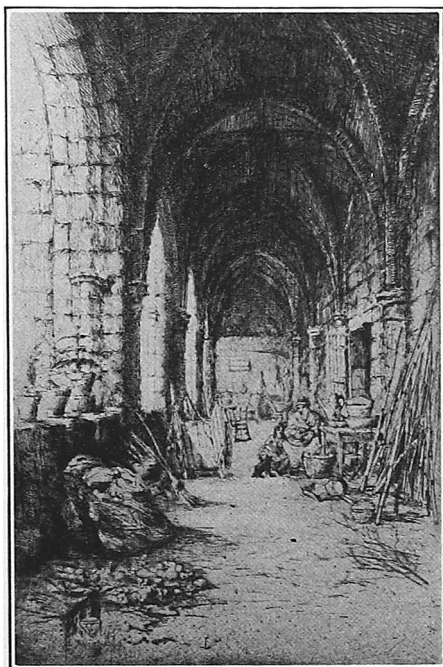
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Snedecor and Company is a very old and well known house established by the original John Snedecor in 1852, at the time when the Düsseldorf school came into fa-



"THE SPAN"
Mural Decoration by Frank Dana Marsh

—Courtesy Carroll Art Galleries



CLOISTERS AT AVIGNON

By V. Trowbridge

—Courtesy George Busse, New York

vor in America, in fact, he is one of two or three who introduced foreign painting to America. I brought away with me a photograph of Inness' "Land of Plenty," a canvas somewhat over four feet in length. It is happy in composition and the best quality in painting. Murphy and Shurtleff expressed great pleasure over this picture. It is a work of extreme quality with this peculiarity. Inness at the time he painted it was doing very serious work, but was studying Claude Lorrain. The picture is as absolute an example of Claude's composition and manner as it is possible to be. There are a very large number of Corot's paintings having the same characteristics. On either side fine groups of trees, one of them sheltering an old

building. The foreground is a pool of water with a cow and in the mysterious shadow a single arch stone bridge is thrown across the little stream. The rolling landscape beyond is dotted with little cows some very far off and making light flecks. It is a distinctly individual and well painted landscape and perhaps one of the most interesting Inness' that could be found.

Cottier and Company of 3 East 40th Street, is a long established house. Many years ago they imported fine furniture and also engaged in the manufacture of copies of this old furniture. It is to their credit that they have never represented their own fine work as antique, but simply called attention to the accuracy and beauty of their recent productions. Of course this led to the purchase of fine old pictures from time to time, pictures of the very highest order. I was fortunate in securing a photograph of "Jacob placing branches in the Fountain before the Sacred Sheep of Laban," by Bartolomé Estéban Murillo, painted in the seventeenth century and over eleven feet long. The picture is executed with all the delicacy of Murillo's art, the shepherd looking up to Heaven as if to call a blessing upon his somewhat questionable scheme, but that does not interfere with the beautiful workmanship and the character in the rugged face.

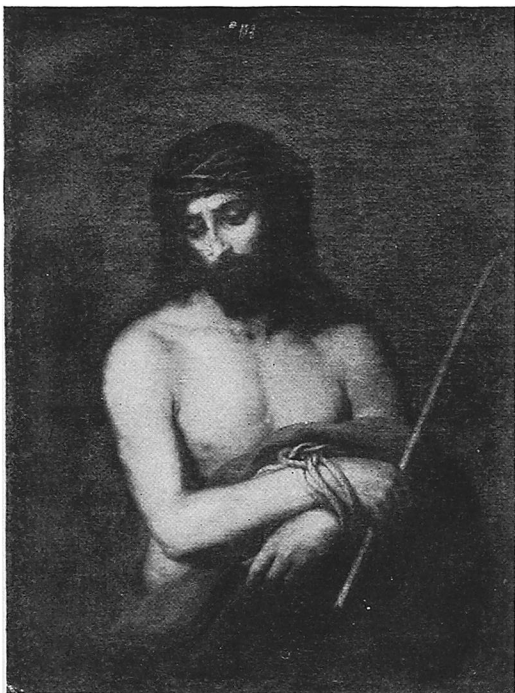
But although on Fifth Avenue and the



CHAPEL OF THE CHARTREUSE, AVIGNON

By V. Trowbridge

—Courtesy George Busse, New York



"ECCE HOMO" —Courtesy The Ehrich Galleries
By Bartolomeo Estéban Murillo

neighboring streets the picture selling establishments are as numerous as stones in the highway, our little calling trip had to come to an end, which was much to be regretted. It gives us great pleasure to thus hurriedly note the beautiful objects to be seen in these establishments.

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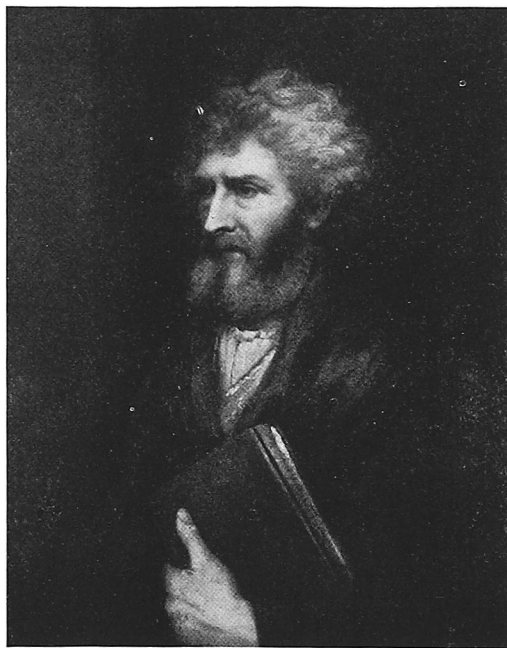
It is a long way as far as subject is concerned, to oil paintings by old masters, though each sort has its proper claims. We find these old masters directly in our route up Fifth Avenue in the hands of well known collectors; in the Ehrich Galleries, devoted exclusively to the sale of "Old Masters," and which have been established for so many years at 463 and 465 Fifth Avenue, but are now to remove to the new art center of New York; that is to say, they have taken a house, No. 707 Fifth Avenue, between 55th and 56th Streets.

The Ehrich Galleries have always done considerable business with the serious art

collectors of this country and last year sold paintings to no less than six of the leading American Museums. Two paintings which are now on exhibition in the Chicago Art Institute were purchased from these galleries by Mr. Martin A. Ryerson of that city. These pictures are by the Master of Frankfort and were illustrated on these pages recently.

* * *

The Worcester Museum has recently acquired a beautiful "Dutch Kitchen Scene," by Hendrik Martenszoon Rokes Sorgh, and the Fogg Museum at Cambridge acquired, from these same galleries, a rare German "Primitive." Among the important Spanish pictures recently sold by the Ehrich Galleries was a Murillo "Ecce Homo," which was purchased by Mr. Eigen Boross. One of the events of the past art season was the exhibition of comparative portraits held at the Ehrich Galleries. This exhibition which comprised two important portraits of each of the different early



"PORTRAIT OF WHITE THE PAVIOR"
—Courtesy The Ehrich Galleries
By Sir Joshua Reynolds



"JACOB PLACING BRANCHES IN THE FOUNTAIN BEFORE THE SACRED SHEEP OF LABAN"
By Bartolomeo Estéban Murillo

—Courtesy Cottier & Company

schools, created considerable art interest and was viewed by many. Out of this exhibition was sold the unusually beautiful "Portrait of a Lady," by Hubert Drouais, Pere, which had been shown in the Exhibition of Eighteenth Century French Art, held in Brussels, and the painting at that time was reproduced in the *Gazette des Beaux Arts*. Another painting sold out of this exhibition was the famous portrait of White the Pavior, by Sir Joshua Reynolds. White, the Pavior, was one of the favorite models of Sir Joshua's and among other pictures, posed for the famous "Vanished Lord" which hangs in the National Gallery.

We illustrate the fine painting, Bartolomeo Estéban Murillo's "Ecce Homo," size twenty-nine by thirty-nine inches, with its fine quality of paint, suggesting the

grand work of this famous Spaniard, although we are not able to reproduce his subtle coloring, and with it we secured a reproduction of Sir Joshua Reynolds' "White the Pavior," which measures thirty and three-eighths by twenty-five and a quarter inches. The wonderfully painted face is in striking contrast to that of the Spaniard and each of them is an excellent representation of the work of great men. There are numberless paintings in the Ehrich Galleries of this same rank and quality.

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It is a few steps out of our way to visit Madison Avenue, to the establishment of the Berlin Photographic Company, at number three hundred and five. Here is a collection of the paintings on silk by the late Charles Conder. This is an art totally dif-

ferent from that of oil painting being water colors on silk. The pleasure derived from them is that of the senses because they are like refined perfume rather than material facts. It is a fact that water color used on some surfaces, such as ivory or silk, is particularly tender and charming. Conder painted a great many silk fans, but he also did that which is more rare, made decorations on large silk panels. Of course he has in mind the association of his tender paintings with exquisitely finished furniture, refined and costly decorated porcelains and abundance of silverware as well as wall hangings of costly silk. We can scarcely call these water colors "pictures," because they are decorative fancies, full of joyous spontaneity and caprice. Although they are simply decorations there is present a noble style. Conder has been compared to Aubrey Beardsley, and he is equally artificial, but probably healthier, and there

seems to be a greater resemblance to the work of the Louis XV painter, Fragonard. Fragonard was dainty, luminous and life-like as is Conder, dainty and delicate like a rare hothouse flower; possibly a trifle morbid or dangerously near being erotic, but they are delightfully tender and beautifully colored.

Conder was born in London in 1868 and died there in 1909. He was educated in Paris and, when success arrived, made his home in a little ivy-covered cottage in Cheyne Walk, in Chelsea. Here he organized many scenes of fetes champetres, to which young artists, literary men and those musically inclined were invited. Among other things he staged a representation of Beardsley's "Rape of the Lock." In selecting silk for the surface upon which to place water colors he secured a charm of texture which commanded universal admiration.



"THE LAND OF PLENTY"
By George Inness

—Courtesy Snedecor & Company



CHARLES CONDER, FROM A PHOTOGRAPH BY BARON DE MEYER.

—Courtesy Berlin Photographic Co.